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would be surprising to find the wife of John of Gaunt referred to as Blanche of Richmond, when her proper title was Blanche of Lancaster.

Now, if Chaucer never punned, argument would be rendered futile at the outset. But he does occasionally indulge in false wit, as Professor Tupper shows. In "A long castel with walles whyte," he refers to Blanche of Lancaster. The equation of "whyte" with Blanche is admitted. "Long castel" for "Lancaster" is not so great a stretch as it might at first seem to be. This is substantiated as late as 1607 by a passage in Camden's *Britannia* (ed. 1695, col. 795): "The *Lone* [Lune], after it has gone some miles further, sees *Lancaster* on the south side of it, the chief town of this county, which the inhabitants call *Loncaster*, and the Scots, *Loncastell*, from the river *Lon*. Both its name at this day, and the river under it, in a manner prove it to be the *Longovicum*, where under the Lieutenant of Britain (as the *Novitia* informs us) a company of the *Longo-vicarians*, who took that name from the place, kept garrison." Camden's footnote to *Loncaster* adds, "This is its name in all the North part of England." Moreover, the pronunciation of *Lancashire* Camden gives as *Lonka-shire* (*Britannia*, col. 787). The pun is thus rendered obvious enough, for the pronunciation which Camden cites is undoubtedly a relic of former days. Finally, Chaucer in employing references to both John and Blanche compasses a neat balance of constructions, and this on the face of it commends the interpretation.

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HOWARD J. SAVAGE.

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## BRIEF MENTION

The *Place-Names of England and Wales*. By the Rev. James R. Johnston, M. A., B. D., author of 'The Place Names of Scotland' (New York, E. P. Dutton & Co., 1916). An enumeration of "the modern books found most useful by the writer" (p. 529) shows that the present century has already made a liberal contribution to the extensive bibliography of this subject, which was formerly especially exposed to unscientific and untrustworthy treatment. Mr. Johnston's *Place-Names in Scotland* (2nd ed., 1903) gave him a place in the company of the scholars now reclaiming this department of investigation from its unfortunate estate, and the book now given to the public makes that place worthily conspicuous. His devotion to this study is best inferred from his own frankly personal statement. He describes himself as being "a busy minister working absolutely single-handed in a Scottish provincial town, with the oversight of a large congregation which has had the first claim upon all his time and energy and has always received it. Why then," he continues, "attempt such a task at all? Because it seemed so needful to be done. No proper con-

spectus of the whole subject has appeared hitherto; and the writer does think that through the gatherings of fully twenty years he has been able to do something." However, twenty years inevitably yield no slight aggregation of "brief and occasional visits" to the libraries of Edinburgh and Glasgow, and a visit may even be stolen from indulgent parishioners for a longer journey and less hurried visit to the Public Library at Falmouth. And the years increased his intimate communication by post with helpful scholars,—Professor Skeat is remembered with special gratitude. Mr. Johnston's manner of recording details of this character gives to them a significance that is helpful in the appreciation of his book.

The plan of this book follows that of the volume revised in 1903. There is an elaborated Introduction of nine chapters (83 pages), which contains a discussion of the subject that is indispensable to the full appreciation of the 'body' of the book; the latter is, as before, in the form of an alphabetic list, now entitled "Explanatory List of the Chief Place-Names of England and Wales" (441 pages). In the character of these two departments, the similarity to the former volume is also maintained, but under conditions of a wider subject and a correspondingly wider view. Continuance in a career of unflagging industry has increased the writer's ease in handling diversity of material and matured him in scholarship. His restraint from dogmatism has, happily, not been relaxed by increased mastery of historic and linguistic details; and altho there is noticeable a growing confidence in his own judgments, he has refined his sense for an unbiassed presentation of all accessible data and for a just estimation of the opinions of others in the case of more or less unsettled questions. Disputed points and undetermined relations between records are numerous, but Mr. Johnston's collation of evidence, tho often in highly abridged form, will serve admirably as basis for further investigations.

"The Use and Value of Place-Name Study" is the title of the first chapter of Mr. Johnston's Introduction, and the full appreciation of his second and third paragraphs will result in the most coveted acknowledgment of the value and usefulness of this book. As a side-light on history (including as a special province history that is too early or too obscure for usual treatment), and, secondly, as revealing and illustrating "racial idiosyncracies, modes of thought, feeling, and taste," the study of place-names (which is very much involved in that of personal names) deserves profoundest attention; and Mr. Johnston supplies a highly satisfactory introduction to the various details of the method by which trustworthy principles are inferred and conclusions reached. No details illustrative of either method or result can be given here, altho it is hard to resist the attractiveness of a bit of uncovered history, or the entertainment of an overthrow of a 'popular etymology.' Only this shall be added that the student of the early records of England, from Ptolemy thru Bede, the *Chronicle*, and *Domesday*

and beyond, will find much here to his profit; and that the linguist will be inclined to collect from this book all the assumed or suggested occurrences of Celtic, Anglo-Saxon, and Scandinavian words. Such lists would be an aid in a methodical classification of the "modes of thought" underlying names, and in the more complete definition of the meaning and use of words not in all cases well represented in surviving records. Mr. Johnston has prepared a book for which the scholar and the general reader will be thankful.

J. W. B.

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*Shakespeare Studies by Members of the Department of English of the University of Wisconsin to Commemorate the Three-Hundredth Anniversary of the Death of William Shakespeare, April 23, 1616.* (Published by the University, Madison, 1916.) The University of Wisconsin's published contribution to the Shakespeare tercentenary celebration takes the form of eight sonnets of Shakespearean form "On the Self of William Shakespeare," by W. E. Leonard, and a round dozen of essays on topics ranging from Professor Hubbard's discussion of the relation between the pre-Shakespearean plays *Lochrine* and *Selimus* to F. W. Roe's appreciative sketch, "Charles Lamb and Shakespeare." It is an attractive volume, comprising Shakespearean studies of such different kinds that it can hardly be safely neglected by students either of Shakespeare or of English dramatic criticism in general.

At least three of the papers will appeal to the minute student of sixteenth century poetry by their offering of new material. Such is Professor Hubbard's collection of evidence proving the priority of *Lochrine* to *Selimus* and establishing the date, *ca.* 1591, for the earlier play. The arguments given will doubtless be accepted as convincing and as considerably more complete than any that have hitherto been advanced. Regarding the authorship of the two plays Professor Hubbard is wisely agnostic, but he appears to do rather less than justice to the theory of Greene's concern in *Selimus* in his sentence: "Grosart has tried to prove it to be the work of Greene, but his conclusion has not been generally accepted." The present writer is inclined to sympathize with the attitude expressed, but it is hardly fair to make no mention of H. Gilbert's thesis, "R. Greene's 'Selimus'" (Kiel, 1899), which adds very materially to Grosart's arguments.

Professor Karl Young prints some hitherto unpublished matter regarding the Gager-Rainolds controversy over the Oxford Latin plays of 1592, supplementing Dr. Boas's treatment in his recent *University Drama in the Tudor Age*. It is a pity that limitation of space prevented the printing of Gager's fine letter *in extenso*. Perhaps, since Professor Young has a copy of the Corpus manuscript, he will take another occasion to do so, thus making all the documents in the case finally accessible. New material is also

offered in Professor Neil Dodge's paper on "An Obsolete Elizabethan Mode of Rhyming," apparently a ripened fruit of Professor Dodge's Spenserian studies. The history of the imperfect rime, as in 'héeling—tráveling,' 'confúsió—mansió,' is traced carefully through the sixteenth century, though with no definite conclusion regarding its *raison d'être*. In some of the many instances cited it is evidently merely an eye-rime, but in others it seems possible to regard it as a perfect rime, due to the tendency to introduce hexameter lines for intentional effect in a pentameter setting.

More general questions are attacked in "Shakespeare's Pathos," by J. F. A. Pyre, "Some Principles of Shakespeare Staging," by T. H. Dickinson, and "The Function of the Songs in Shakespeare's Plays," by J. R. Moore. In the light of what is now inferred concerning the use of song in plays acted by the boys' companies, one feels that Mr. Moore goes beyond his critical right in his reiterated statement "that until 1600 there was (outside Shakespeare) little or no functional use of the song, in the plays that have come down to us"; that "it was Shakespeare's unique achievement to employ the interspersed lyrics, hitherto superfluous or altogether irrelevant in Elizabethan drama, to advance the action. . ."; and that "Shakespeare was virtually the first Elizabethan dramatist to make systematic employment of the song for dramatic purposes." Among the most interesting papers are Professor Beatty's on the use of sonnets and sonnet-like passages in the plays written before 1609 and a new treatment of "The Collaboration of Beaumont, Fletcher, and Massinger," by Louis Wann.

T. B.

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Unpublished letters of Lord Byron, often of considerable interest, continue to turn up. Quaritch's Catalogue for June, 1916 (No. 344) offers one, dated December 12, 1821, that completes the record of an incident in the life at Pisa. It will be remembered that, the rumor—false, as it later appeared—having reached them that at Lucca a priest had been condemned to death for sacrilege, Byron and Shelley exerted themselves to obtain a commutation of the penalty. Byron appealed to John Taaffe, as one with whom the authorities were acquainted, to go to Lucca to see what could be done. "I will and would do anything," he writes, "either by money or guarantee or otherwise." Taaffe's reply, consenting to go, was sent by Byron to Moore and may be found in Moore's *Life of Byron* and in Prothero's edition of the *Letters and Journals* (v, 495 f.). It is Byron's appeal to Taaffe, apparently the only letter extant to this correspondent that is now for sale. The portion quoted, besides the sentence above, helps to make clear the attitude of Byron towards the Italian authorities: "As to the Government I appeal to the whole of my conduct since I came here to prove whether I med-

dle or make with their politics—I defy them to misinterpret my motive—and as to leaving their states—I am a Citizen of the World—content where I am now—but able to find a country elsewhere.”

s. c. c.

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The primary value and interest of Professor C. E. Vaughan's edition of *The Political Writings of Rousseau* (Cambridge, The University Press, 1915, 2 vols.) lie in a different field from that of letters, but from the point of view of literature it requires mention. The collection includes all the obvious things and in addition thereto passages from *Émile* and from Rousseau's Correspondence that shed light on his political theories. The exclusion of the *Discours sur les Sciences et les Arts* is to be regretted. Vaughan's explanation of this is that it "has no more than an indirect bearing upon political action." Yet its close association with the second Discourse was a reason for its inclusion; and in the two Responses there is more than a germ of the political theory of the *Discours sur l'Inégalité*. About twenty-five pages of new matter, chiefly from the MSS. at Neuchatel and for the most part mere variants and first drafts of published works, are published. Of this material by far the most important, though its connection with Rousseau's political writings is not obvious, is the group of autobiographical fragments gathered together in an Appendix. It is not clear why some of these, already published by Grandjean, Schinz, and other scholars, are reprinted here. The editor has subjected his text throughout to the most minute examination in the effort to establish a definitive edition. In this field his finest achievement is his rearrangement of the important fragment, "L'État de Guerre," the sheets of the MS. of which were found to be out of order. As thus rearranged the course of Rousseau's argument seems considerably more logical than as it develops in the editions of Dreyfus-Brisac and Windenberger. The antiquities of the subject have necessarily been subordinated to the study of the content of the writings; but one regrets the absence of an adequate bibliography. For the masterly introduction, though one may feel that it is at times too generous to Rousseau, there can only be praise. It is occupied with the main theme of differentiating and contrasting the two intertwining but never wholly joined strands in Rousseau's political philosophy: the abstract individualism inherited from Locke and the practical collectivism derived from Montesquieu. This is not the place to examine this introduction at length. Nor is it possible to do more than note the fact that these volumes are destined to have an important part in that rehabilitation of Rousseau in English political thought which, beginning with Bosanquet's studies nearly twenty years ago, has by no means yet run its course. An "Epilogue," written since the beginning of the War, contrasts the Roussellian and Fichtean idea of the State with no

attempt to conceal the application of the contrast to modern Germany. An Appendix contains part of a lecture, of a rather "popular" character a little out of place in these volumes, on "Rousseau and his enemies" in which the results of Mrs. Macdonald's researches, published a decade ago and familiar to all students, are presented and with certain reservations adopted. The proof-reading—a matter of difficulty in these times and when dealing with a foreign language—seems, after several tests, to be excellent; the appearance of the volumes is altogether admirable.

S. C. C.

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Oskar Walzel hat eben einen Vortrag über *Die künstlerische Form des Dichtwerks* (Berlin, E. S. Mittler & Sohn, 1916) veröffentlicht und damit ein Problem ausführlicher erörtert, dem er letzthin schon öfter nachgegangen ist. In der Schrift *Leben und Dichten* (1912 bei H. Haessel, Leipzig, erschienen) versuchte er dem Rätsel des lyrischen Schaffens beizukommen, und zwar hauptsächlich an der Hand der Lyrik von Modernsten wie Hofmannsthal, George, Rilke.—Die Jahrhundertbetrachtung *Richard Wagner in seiner Zeit* (München, Georg Müller und Rentsch, 1913), eins der allerbedeutendsten Bücher anlässlich Wagners hundertstem Geburtstag und eine der geistvollsten und anregendsten Studien Walzels, geht (S. 49 ff.) sehr feinsinnig auf das Problem der Form in der Literatur und Musik ein. Von hier aus versteht man Walzels Programmschrift von 1916 erst richtig. Immer gilt es ihm in der einen oder anderen Art: "die künstlerische Form von Dichtungen mit dem Werkzeug zu packen, das von Musik und bildender Kunst geliefert wird,"—also kein "vages Ästhetisieren," sondern der Versuch einer wissenschaftlichen Ergründung der dichterischen Architektonik und Ornamentik, und zwar diesmal hauptsächlich in der Epik von Jean Paul, Freytag, Fontane, Clara Viebig, und besonders von Ricarda Huch. Wir erhalten auf etwa 40 Seiten eine kurze Zusammenfassung verschiedener Einzelstudien Walzels, die zum Schluss seiner Schrift für den weiter Forschenden aufgezählt werden. Oskar Walzel fusst einerseits auf den Werken Diltheys und andererseits auf den rhythmischen-melodischen Studien von Sievers, Saran, Carl Steinweg, und Rutz, doch sind hier wie bei seinen anderen Schriften, z. B. über die Romantik, Ibsen, Hebbel, Richard Wagner, die tiefe philosophische Durchdringung und der feine ästhetische Sinn ganz sein eigen. Ich kann denn auch diese wie alle anderen Schriften Walzels, die voll von wertvollen Anregungen und Anleitungen sind, nicht besser empfehlen als mit Walzels eigenen Worten: "Mein Ziel ist Stärkung des künstlerischen Gefühls bei den Aufnehmenden, Erziehung zu vertieftem Kunstverständnis, ist vor allem aber auch Selbstbesinnung bei der Betrachtung dichterischer Kunstwerke."

F. S.